

came:

Early Western Artists:

came with:

what he did:

- 1832 Karl Bodmer Prince Alexander Philip Maximilian Painted Bands of Minnetaree Indians.
 1833-4 " " " " " up Missouri ^{2500 mi.} fight between Cree & Assiniboin & Piegan Indians.
 Published 2 Vol work on Exploits. 1839

1832-5 Capt. Benjamin Louis Eulalie de Bonneville 110 men & Joseph Reddeford Walker as guide
 Spent 2 seasons on Snake River. He made notes & maps. He ret'd to Washington DC 1835 → US Army. He took command in Oregon Territory.

1859 Albert Bierstadt (1830-1902) was German Artist who became great American landscape artist who sketched the Rocky Mts, Wind River range, Yosemite Valley, falls, & Canyon wall. Yosemite had been discovered by Joseph Reddeford Walker Nov 1833.

George Caleb Bingham Was a

Artist who painted "The Trappers Return."

Before 1837

George Catlin (1796-1872) ^{26 July 23 Dec} Western Indian portrait artist who visited many Indian villages & many tribes, painting their portraits, & gained their confidences & becoming their friends. He wanted the US Government to purchase his many portraits & also establish a National Park in the Yellowstone country

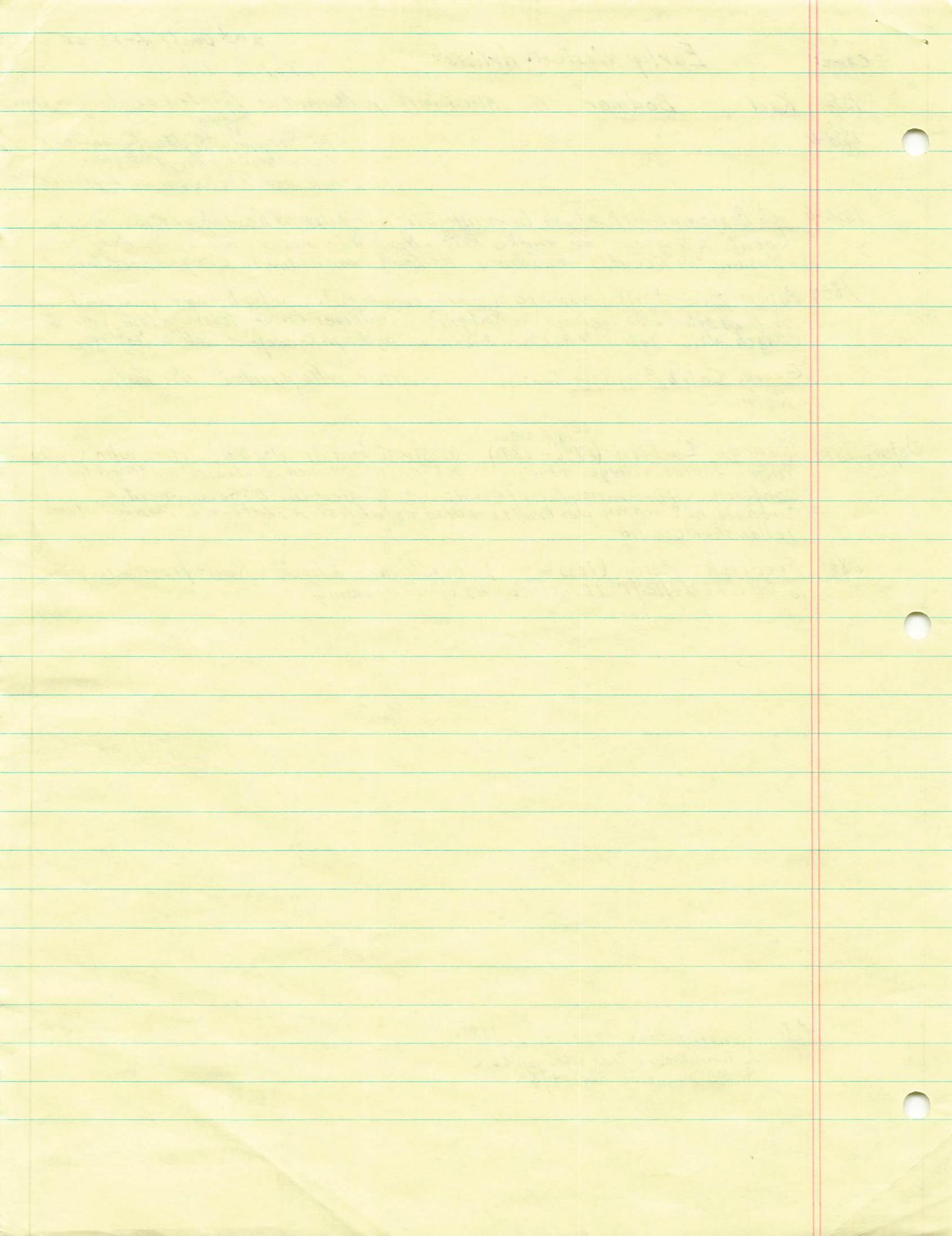
1855 Fredrick Piercy (1830-) He published a book: "Route from Liverpool to Salt Lake Valley." It included 45 of his drawings

Refs: 1. World Book, 1980 Vol. 2: 278
 2. Trailblazers, Time-Life pp 66-67
 3. MO Magazine Aug 1978



R. Raymond Green

375 E 2nd N
Heber City, UT 84032-1710



Bodmer, Karl

{bohd'-mur}

The Swiss artist Karl Bodmer, b. Feb. 6, 1809, d. Oct. 30, 1893, was an early painter of the American West. As the expedition's documentary artist, Bodmer accompanied the German naturalist Prince Maximilian of Wied-Neuwied on his 13-month journey of 1833-34 along the Missouri River. Bodmer produced dozens of superb drawings and watercolors of the Indian tribes they encountered, as well as of landscapes and animals. Of these, 82 were reproduced as aquatints in the account of the expedition published in Europe in 1839. Bodmer settled in Barbizon, France, where he continued to paint until his death.

Bibliography: Bodmer, Karl, *Karl Bodmer's America*, ed. by David Hunt, et al. (1984); Ewers, John Canfield, *Early White Influence upon Plains Indian Painting: George Catlin and Carl Bodmer Among the Mandan Indians* (1957; repr. 1971).

See also: AMERICAN ART AND ARCHITECTURE.

George Caleb Bingham () He was an artist
who painted "The Trappers Return."
Ref: Trailblazers pp. 66-67

British Captain William Black Captured Fort Astoria, Oregon
on Pacific Shore 13 Dec. 1813.

Blackfeet Indians were very hostile toward Trappers.

{ Karl Bodmer () a Swiss artist traveled west
with and sketched many scenes along the
Missouri River and into Montana Rockies.

Karl Bodmer () who traveled west in early
1832's with the German naturalist Prince Alex. Phillip
Maximillian.

Bodmer was an artist and painted a band of Minnetaree
Indians. One tour was up the Missouri River in 1833-4
with Prince Macmillian 2500 Miles at Ft. McKenzie painted
a fight between Cree, Assiniboin and Piegan Indians.

Prince Maximillian finally published a 2 volume work
called "Travels in the Interior of North America in the
years 1832-34."

Ref: "Trailblazers" pp. 118-119, 131, 138.

Louis Eulalie de (1796-1878)

✓ Army Captain Benjamin Bonneville. He took leave from
the US ARMY and led a well equipped party of 110 men into
the west. Joseph Reddeford Walker was with him. They spent
2 seasons (1832-3) on the Snake River in the fall and on the
Snake River in the Spring. He made notes and maps. He
built a Fort on Green River (B. Folly) He ret'd to Washington
1835. He was reinstated in US Army by Pres. Andrew Jackson
1850 took command in Oregon Territory.

Ref: Trailblazers, pp 94-95

Heart Throbs of the West Vol 2 p. 15
World Book Vol 2; 372

1859

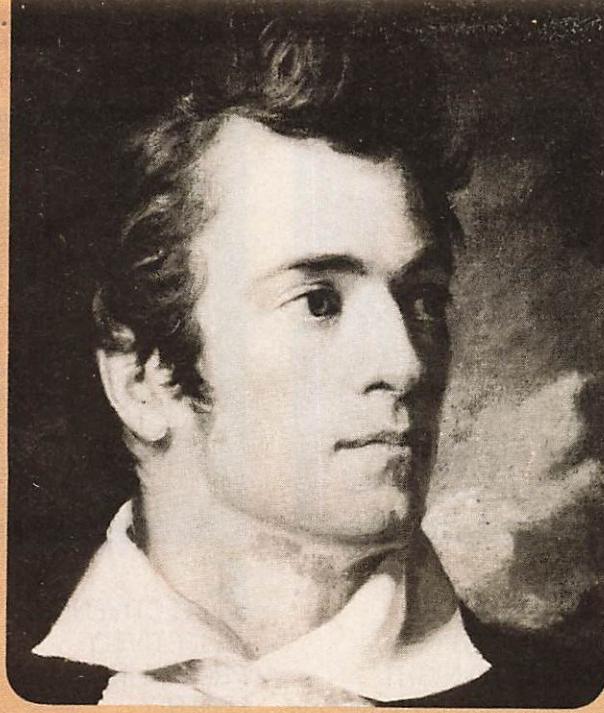
1811 Albert Bierstadt (1830-1902) was an German Artist who painted Yosemite Valley and canyon walls in 1859, and also sketches of Rocky Mts. and the Wind River. Yosemite was 1st discovered by Jos. K. Walker in Nov 1833.

Albert Bierstadt () painted the Yosemite Valley 39 years after Joseph R. Walker expedition discovered it. Ref: World Book Vol 2:228

BIERSTADT, BIER, Ital. ALBERT (1830-1902), was one of the greatest American romantic landscape painters. He first viewed the scenic grandeur of the American West in 1859, while traveling with a surveying expedition. He made on-the-spot sketches which he later developed into large panoramas of western mountains. These paintings are impressive, despite their simple, subdued color. Bierstadt received as high as \$35,000 for his work, but his reputation declined after his death. Today, his paintings, especially those on a smaller and more controlled scale, are popular because of a new interest in the romantic movement of the 1800's. Bierstadt was born in Solingen, Germany, and was brought to New Bedford, Mass., as a baby. He studied painting in Germany from 1853 to 1857. FREDERICK A. SWEET

WB Vol 8:228

George Caleb Bingham () He was an artist who painted "The Trappers Return." Ref: Trailblazers pp. 66-67



MD

ART

Self-portrait of Catlin was painted in 1824 when he was in Philadelphia. Thomas Gilcrease Institute of American History and Art. Mandan medicine man Mah-to-he-ha, The Old Bear, opposite, presided as high priest and master of ceremonies at the torture ritual that Catlin witnessed. Smithsonian Institution.

PORTRAYER OF THE WEST

In 1837 the first "Wild West" show made its New York debut, featuring colorful costumes, war weapons, feathered headdresses, a tepee, and hundreds of paintings of various American Indian tribes. George Catlin, the producer of this extravaganza, recounted in his nightly lectures his adventures among the Indians of the great plains beyond the Mississippi, whom he had befriended and painted.

Catlin planned the exhibition as the climax of a desperate campaign to win support for a dual project, the acquisition by the government of his Indian Gallery as an enduring monument to the "Red Men," and the creation of a national park in the area of the Rocky Mountains as a refuge for the tribes and wildlife of the West. He lost the campaign, but after his death a substantial part of his Indian Gallery went to the Smithsonian Institution in Washington, D.C., and the creation of the Yellowstone National Park partially brought into being the project he had envisioned.

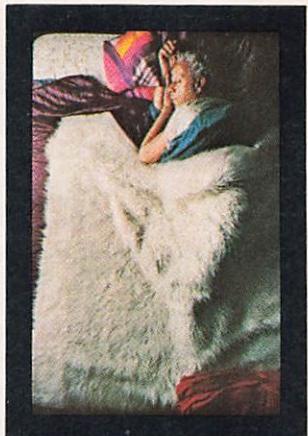
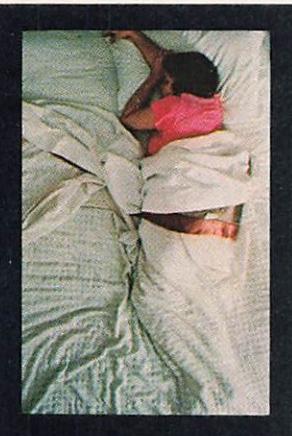
BEGINNINGS. The fifth of 14 children of Putnam Catlin and the former Polly Sutton, George Catlin was born in Wilkes-Barre, Pennsylvania, on July 26, 1796. His father, a lawyer who gave up the profession for farming because of poor health, had enlisted

in the Revolutionary Army at 13 and had his discharge papers signed by George Washington. His mother, daughter of early settlers in the Wyoming Valley of Pennsylvania, had been captured by marauding Indians as a child during the "Wyoming Massacre" of July, 1778, but had been released unharmed.

George was still an infant when the family moved to a new home on the banks of the Susquehanna River. By the time his parents sent him at 21 to study law in the school of Reeve and Gould in Litchfield, Connecticut, his father's birthplace, Catlin had shown a talent for drawing and painting.

ARTIST. At the end of two years, the young lawyer returned to Pennsylvania but showed more interest in painting than practicing law. He soon gained attention as an amateur portrait painter and before long completely gave up law for a career in art. He moved to Philadelphia and hung out a shingle: "George Catlin, Miniature Painter."

The Pennsylvania Academy of Art exhibited four of his miniatures in 1821, six the following year. During the winter of 1822, a delegation of Indians en route to Washington stopped in Philadelphia to visit Peale's Museum, a collection of paintings of commanders and events of the Revolution by Char-



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les Willson Peale. On seeing the Indians in the splendor of their regalia, Catlin decided that nothing short of losing his life would prevent him from visiting their country and becoming their historian. He soon began painting on canvas, and the leading artists of the Pennsylvania Academy, Thomas Sully, John Neagle, Peale and his sons, made him the first recipient of the title "Pennsylvania Academician."

Catlin moved to New York State in 1824 and painted several portraits of Governor De Witt Clinton, who commissioned him to do a series of drawings of the Erie Canal, published in an official book at the opening of the canal in 1825. A year later he did his first Indian portrait, that of the famous Seneca orator Red Jacket, in Buffalo. At a party at the governor's mansion in Albany, he met Clara Bartlett Gregory, whom he married in 1828. Portrait commissions came in a rush, but he rejected many in order to do Indian studies at nearby reservations of Senecas, Oneidas, and Tuscaroras. At Red Jacket's request, he did his full-length, life-sized portrait standing at the brink of Niagara Falls.

ADVENTURER. In 1830, ignoring the pleas of his wife and parents, Catlin set out on his perilous venture beyond the Mississippi, stopping first in St. Louis with letters of introduction to the Superintendent of Indian Affairs, General William Clark, the co-leader of the famous Lewis and Clark ex-



pedition to the Northwest in 1804. For two years, using St. Louis as a base, Catlin made trips, first with Clark, then alone to Indian council meetings, where he painted portraits of Kee-o-Kuk, Black Hawk, and other chiefs.

Early in the spring of 1832, through his friendship with Pierre Chouteau, Jr., the western manager of John Jacob Astor's powerful American Fur Company, Catlin secured a place on the steamboat



Yellow Stone, which left St. Louis for a trip up the Missouri River to Fort Union, the company's most distant trading post, 2000 mi. away. After the first thousand miles, the boat made slow progress. To save time in reaching the first major stop, Fort Pierre, Chouteau led a small party on a 200-mi. overland trek, which Catlin joined, rifle in hand, but not neglecting his sketchbooks and canvases.

Blackfoot medicine man, Wunes-tow, The White Buffalo, 1832,

opposite, prepares to give last rites, which Catlin observed, to a murdered chief. National Collection of Fine Arts. Smithsonian Institution. Surrounded by curious Mandans, opposite bottom, Catlin paints a portrait of Mah-to-toh-pa, Four Bears, who befriended him, gave him a private banquet and gifts of a pipe and decorated buffalo robe.

Sioux, right, hunt buffalo. The Sioux had great regard for the "medicine" of his art and held a Dance of the Chieftains in his honor. Both collection American Museum of Natural History.

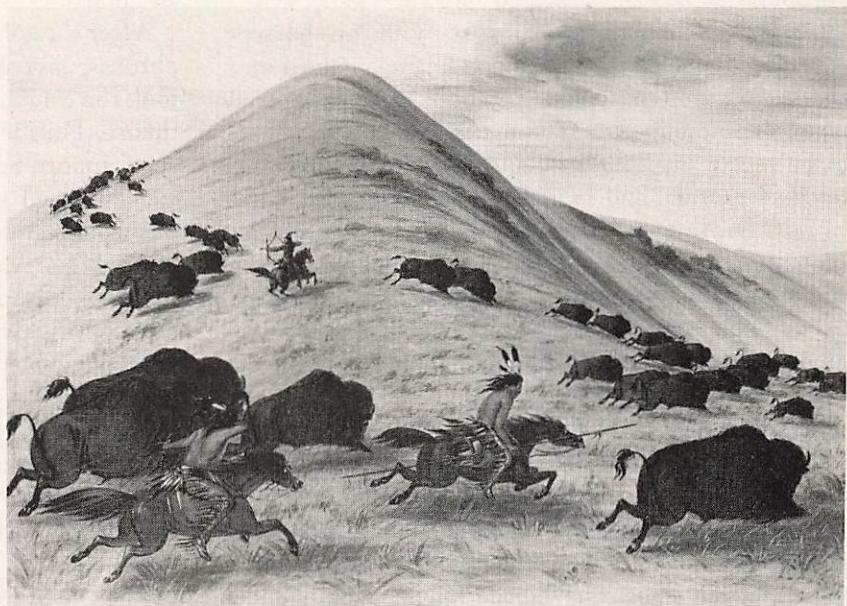
At Fort Pierre, set in the midst of the warlike Sioux, he painted a portrait of the great hunter One Horn in a skin wigwam. It amazed and frightened other chiefs who came to see it, and they bestowed on their visitor the title *Ee-cha-zoo-kah-wa-kon*, the Medicine Painter. But Sioux medicine men asserted that One Horn could not sleep at night because in the picture his eyes were always open. With great persuasion Catlin overcame the objections and soon other chiefs clamored to be painted. A new uproar occurred when he proposed doing a portrait of a woman, but the chiefs finally yielded.

When Catlin for the sake of variety painted a profile portrait of Chief Little Bear, an onlooker sneered, "Little Bear is but half a man." This led to a fight in which Little Bear was fatally wounded, and war then broke out among the rival bands encamped around the fort. Traders within the fort prepared their defenses and arranged for a quick departure of the *Yellow Stone*, with Catlin aboard. He risked returning only four months later, after he learned that peace had been restored and no steps would be taken to punish the painter.

At Fort Union, Catlin's portraits were so much in demand by the Blackfoot and Crow chiefs that guards armed with spears stood at the door of his

studio inside the fort to protect him from the throng. He sketched the elaborate rites of Blackfoot medicine men, joined hunting parties of the Blackfeet, Crows, and Assiniboines, covering himself with a wolfskin to approach closely to buffalo to sketch them.

DOWNTSTREAM. For the return trip, Catlin traveled in a small skiff with two seasoned trappers off for



a holiday to St. Louis. Among tribes they visited, the artist's experience with the Mandans was unique. His portraits of two chiefs provoked alarm among tribesmen who said that through his "magic" they had seen the leaders alive in two places at the same time. After a white fur agent persuaded the tribe that the stranger was doing good, they allowed him to witness and record tribal ceremonies, including a sacrificial rite to the Great Spirit. Catlin's pictorial and written documentation was invaluable, since the tribe was soon killed off by smallpox.

Further down the river, the frontiersmen in a desperate 24-hour race for their lives eluded one of the few hostile tribes, the Arikaras, who had sworn vengeance against all white men after two of their tribe had been killed by trappers.

After spending two winters with his wife in Pensacola, Florida, recovering from the rigors of his adventures, Catlin obtained official permission to accompany an expedition of the First Regiment of Mounted Dragoons across the southern plains to the Rocky Mountains. He met the regiment at Fort Gibson on the Arkansas River, and while awaiting its departure did paintings of the Cherokees, Choctaws, Creeks, Seminoles, and other tribes that had been removed from the East by the government.

During the westward trek, a severe outbreak of fever sharply reduced the ranks of the regiment. About 30 men, including Catlin, too weak to continue, were left at a Comanche village. Feeble from his illness, he nonetheless set out on his horse, with a pair of buffalo robes, a coffee pot and tin cup tied to his saddle, half a boiled ham with salt, pistols in his belt and fowling piece in hand, to ride 540 mi. across the roadless prairie to St. Louis. Although he had to be helped into the saddle, Catlin was determined not to part with his horse, considered the finest and most spirited animal in the region, and he could not bear the heavy expense of shipping him 1600 mi. by boat.

To regain his health, he and his wife again wintered in Florida, and in 1835 she accompanied him to Fort Snelling. A year later Catlin's final trip into Indian territory took him, in the face of warnings and threats by Sioux warriors, to the forbidden site of the Pipestone Quarry, source of the red clay used in Indian ceremonial pipes. In his honor the clay has been named *catlinite*.

GALLERY UNIQUE. During the exhibition of his Indian Gallery, Catlin appealed for understanding and fair treatment for the North American Indians. He declared: "All history on the subject goes to prove, that when first visited by civilized people, the American Indians have been found friendly and hospitable. Nowhere, to my knowledge, have they stolen a sixpence worth of my property, though in their countries there are no laws to punish for theft. I have visited 48 different tribes, and I feel authorized to say that the North American Indian *in his native state* is honest, hospitable, faithful, warlike, brave, cruel, relentless—and an honorable and religious human being."

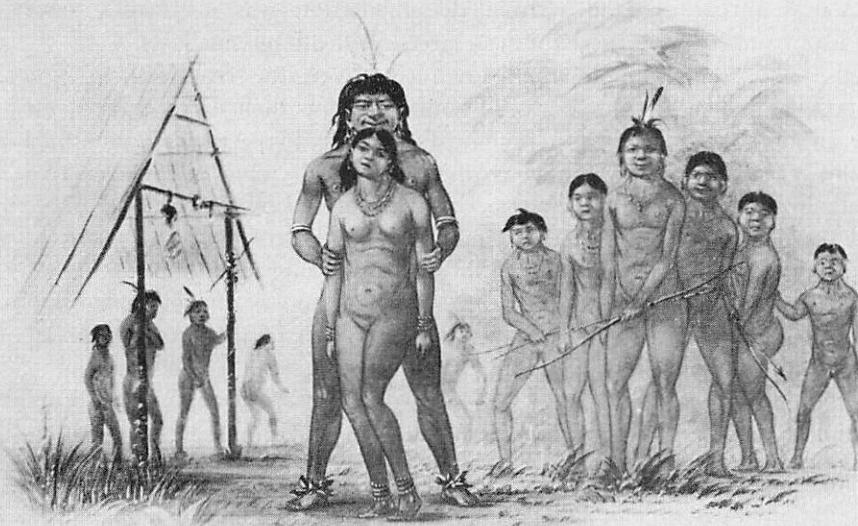
Kee-o-kuk, the famous chief of the Sacs and Foxes, on a visit to New York attended Catlin's lecture with his wife and 20 leading members of the tribe who yelled with delight at the sight of the portrait of their chief on his war horse, whereupon Kee-o-kuk apologized for their noisy enthusiasm. Catlin said many persons had questioned the exactness of his picture, being unwilling to believe that any Indian on the frontier could own so fine an animal.

After a resolution was introduced in Congress to purchase his collection for a national museum, Catlin took the exhibition successively to Washington, Baltimore, Philadelphia, and Boston, gaining considerable support. Senators Henry Clay and Daniel Webster endorsed his proposal for a national museum, but Congress failed to act, and the discouraged artist took his exhibits abroad.

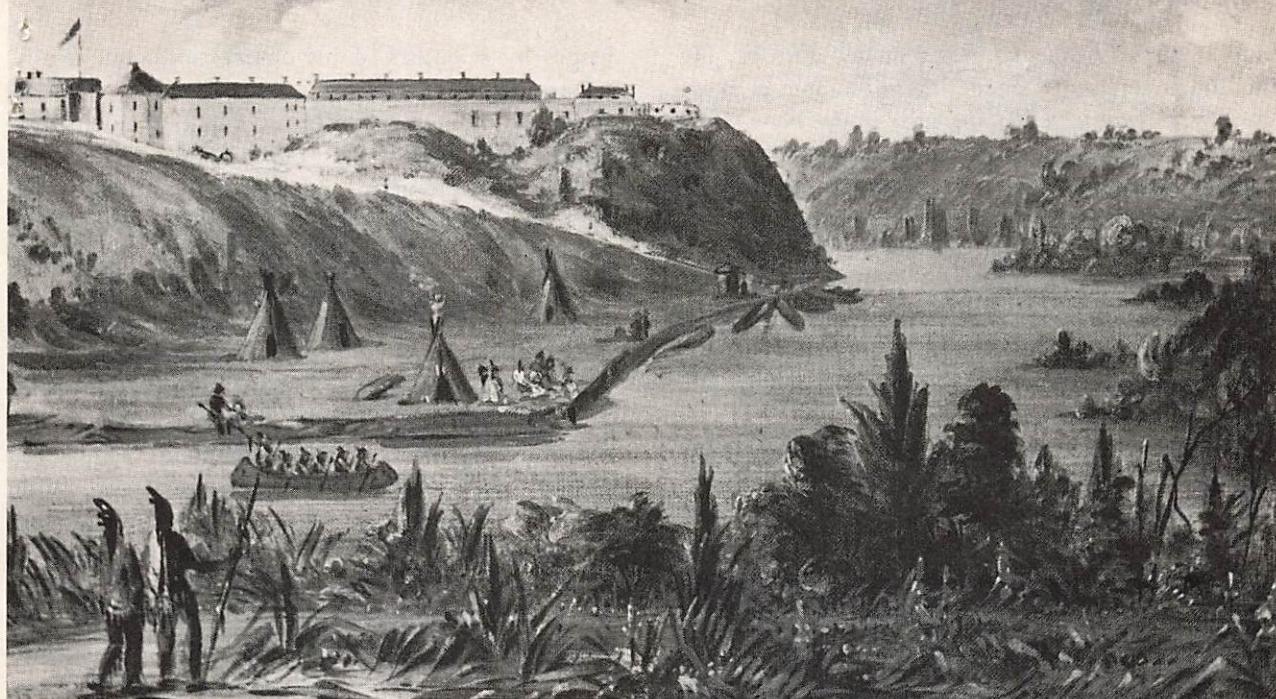
EXILE. Catlin embarked for England in the fall of 1839 with eight tons of freight, consisting of 600 paintings, several thousand Indian costumes, weapons, and other paraphernalia. His exhibition opened in London at Egyptian Hall, Piccadilly, in February, 1840, and was a huge success.

In October of the following year he published his two-volume *Letters and Notes of the Manners, Customs and Condition of the North American Indians*, illustrated by 400 line drawings he made after his paintings. Queen Victoria and Prince Albert headed a long list of distinguished subscribers. The Royal Institute, the Royal Geographical Society, and the Royal Historical Society invited him to lecture, and he was much in demand socially.

At the crest of his success, his wife and their two young daughters arrived from New York. During the third year of the exhibition at Egyptian Hall,



In South America Catlin saw more primitive tribes than any other white man before or since. One Amazon tribesman, left, forced his wife to pose for Catlin. American Museum of Natural History. In 1835 Catlin and his wife spent time at Ft. Snelling, opposite top, near a trading post called "Pig's Eye," which became St. Paul, Minnesota. The Gilcrease Institute. Great Seminole chief Osceola, opposite, was painted after he was treacherously arrested under a flag of truce. The Smithsonian Institution.



attendance dwindled, and Catlin toured other British cities with the show. A group of Ojibway Indians arriving at Liverpool offered to join the show, and he returned to London to reopen at Egyptian Hall with "real live American Indians." They were also taken to Buckingham Palace for a command performance before the queen. To offset declining income from his exhibition, Catlin issued a portfolio of 25 colored reproductions of his paintings.

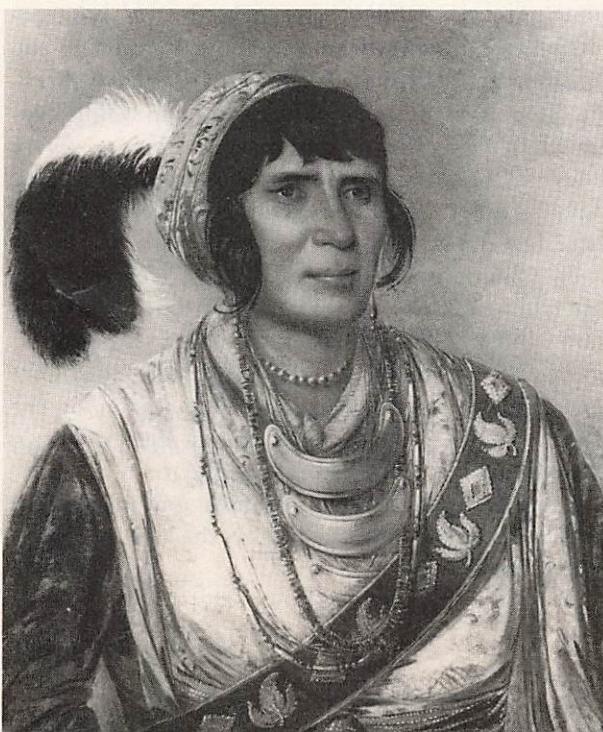
Planning to return to the United States in 1845 after a visit to France, he took his family (another daughter and a son had been born in England) and the troupe of Indians to Paris, where King Louis Philippe welcomed them at the Tuileries palace. Among visitors to the public exhibition, which was

a great success, were Victor Hugo, George Sand, and Alexander von Humboldt.

Before Catlin could complete arrangements for the homeward voyage, his wife became ill and died of pneumonia, leaving him stunned. Louis Philippe invited him to set up his Indian Gallery in the Salle de Séance of the Louvre, where the Indians danced for royalty. The King ordered 15 Indian paintings for the Palace of Versailles. At the invitation of the King of Belgium, Catlin took the Indians to Brussels, where several became ill and had to be hospitalized. Eventually three died and the others returned home. Catlin bore all expenses, which severely depleted his resources.

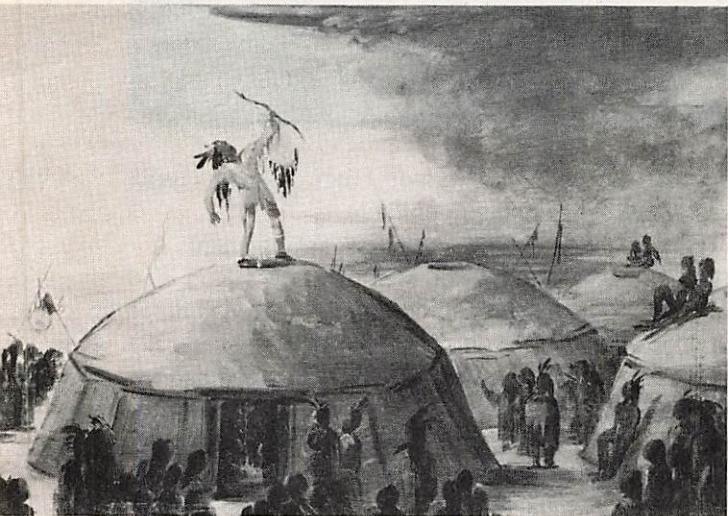
After his return to Paris, his three-year-old son died of pneumonia. Throughout his ordeals Catlin continued his appeal to Congress, which approved a bill in 1846 to establish the Smithsonian Institution, but owing to the Mexican War it took no further action to buy the Indian Gallery. Catlin completed the 15 paintings for Louis Philippe, who promptly ordered 29 more on the exploits of the 17th-century French explorer La Salle. The artist spent nearly a year on the new paintings, then delivered them with an urgent request for payment, amounting to little more than \$100 each, but never received a *sou*. During the uprising that overthrew Louis Philippe in 1848, a revolutionary mob broke into Catlin's apartment in the place de la Madeleine and destroyed several paintings with bayonets. The artist fled to England with his children and the Indian Gallery.

To sustain himself and his daughters, he hastily wrote and published late in 1848 a two-volume book,



Eight Years' Travel and Residence in Europe. He also did a series of pencil drawings, *Souvenirs of the North American Indians*, now in the New York Public Library, and made an agreement with an English patron to paint 55 copies of his original paintings at the price of £2 each with an additional allowance of two shillings for each frame. He also borrowed heavily on the security of his Indian Gallery, still counting on its purchase by Congress. In the final vote on a bill for its purchase in the 1852-53 session, it lost by one vote, that of Senator Jefferson Davis of Kentucky.

Catlin faced disaster as his creditors clamored for payment. A wealthy American, Joseph Harrison, owner of the world's largest locomotive building



Rainmaking Among the Mandan, 1832. The round lodge on which the medicine man dances was built of timber and packed earth. Smithsonian Institution.

plant in Philadelphia, paid off enough of the debts to get control of the Indian Gallery and hurriedly shipped it to Philadelphia. Everything else was seized, including the furnishings in the artist's rooms. Members of his wife's family arrived to take his daughters back to the United States.

PERSONALITY. Of medium height, thin and wiry, with dark complexion and black hair, George Catlin could have passed for an Indian after his face became weather beaten, except for his blue eyes. He bore a long scar on his left cheekbone from a boyhood accident, when a tomahawk thrown in practice by a playmate glanced off a tree and struck him. He was sociable, made friends readily, and never became bitter, even after the worst setbacks. In one of his tributes to the Indians he wrote: "How I love a people who don't live for the love of money." Modest and restrained, he often ignored chal-

lenges by scientists of his observations, but finally wrote *O-Kee-Pa* after his account of the Mandan tribe had been questioned in a publication subsidized by the United States government.

Both in exploration and follow-up studio work, he seemed indefatigable. He worked rapidly and is believed by some experts to have painted as many as half a dozen portraits in an Indian village in a single day. Generally agreed is that his later copies do not measure up to those done from life.

LAST YEARS. Inspired by stories of lost gold mines in Brazil, at 56 and nearly deaf, he launched into a new adventure. He took passage to Venezuela, crossed into Brazil, finally abandoned his futile search for gold and set out to paint the Indian tribes of South America. With Caesar Bolla, an escaped slave from Havana who served as his man Friday, he traveled up the Amazon by canoe to its source, crossed the Andes to the Pacific coast, went south to Tierra del Fuego. Later the pair traveled up the Pacific coast to the Aleutian Islands and across to Siberia. On their return, they reached the Gulf of Mexico, crossed by boat to Yucatán, where they finally parted.

Catlin returned to Paris, then moved to Brussels and set up a studio in which he made replicas of earlier paintings. He did most of them on heavy cardboard with outline pen drawings, very likely transferred from the engravings in his *Letters and Notes*, then filled in the outlines lightly with oil paints. He also wrote and published three more books, *Life Amongst the Indians*, *O-Kee-Pa*, and *Last Rambles Among the Indians*.

In 1870 at the age of 74 he returned to New York and opened a large exhibition at the Sommerville Gallery of "Catlin's Indian Cartoons," consisting of the replicas made in Brussels, 150 paintings done in South America, and other works. It was not successful, but afterward he sent the exhibition to the Smithsonian Institution at the invitation of its director, Joseph Henry, an old friend who vainly appealed to Congress to purchase it. After a severe illness in October, 1872, Catlin moved to Jersey City, New Jersey, to be near his daughters. He died there December 23, 1872.

The Smithsonian Institution later received as a gift from the heirs of Joseph Harrison the original Catlin Indian Gallery, heavily damaged through improper storage, but since restored. The Catlin Cartoon Collection remained in the possession of the artist's daughters until 1912, when the American Museum of Natural History bought it.

SUMMING UP. The most realistic and memorable record of Indian culture before the age of photography.

1. Time-Life, "Trailblazers", pp 66-67
Bibliography of Early Western Artists
2. World Book Encyclopedia, 1980 B:228
3. Utah Historical Quarterly Winter 1988 Vol. 48 #1
4. Hawkeson, W. Dee, Midway - Fortified Town pp 141-147
5. Brief History of Springville, pp 63

DNA which has to propagate
and to "survive" against a

host cell which wants to kill it

is not yet known exactly how

the DNA can do this and it seems to

be happening to certain genes

List of Early Western Artists:

1st Draft

1. Albert Bierstadt (1830-1902) German-born American romantic landscape artist. He painted Wind River Rockies and Yosemite Valley. He came west in 1859 Nov 838 " discovered by Joseph R Walker.
2. George Caleb Bingham () painted "Trappers Return,"
3. Fredrick Piercy, (1830-) in 1855, 45 of his drawings appeared in his book: "Route from Liverpool to Salt Lake Valley."
4. John Hafen (1856 - 1910) ^{Swiss} Studied in France 1890. Landscapes. Murals SL Temple Portraits of Church Leaders. Landscapes in Midway
5. Danquart Anton Weggeland (1827-1918) ^{Norway} art teacher, Danish did Temple murals of SL, Manti, St. George Scenery in SL theater
James Taylor Harwood (1860-1927) ^{Taught @ U of U} Boat scenes Studied in Paris, made harnesses, saddles whips & father. SL Studio. Landscapes Still Lifes
Harriet Richards Harwood (-1927) Studied in Paris. Landscapes.
Edwin Evans () Studied in Paris
- J. B. Fairbanks (1855-1940) ^{SL Temple Murals} Landscapes. So Am & Cliff Archeologic Expedition
J. Leo Fairbanks (1878-1940) Studied Paris Art Avard Fairbanks () Sculptor
~~Born S Pratt (1855-1923)~~ Studied in Paris. SL Temple Murals. Portraits.
~~Lorus Pratt Jr~~
- Phineas H Young
- Carl Christian Anton Christensen (1831-1912) ^{c/o A} Danish Handcart Pioneer 1847 SL Theatre Scenery, Logan, Manti, St. George Mormon History Panoramas. Folk artist Murals in Weggeland,
- George M. Martin (1833-1917) Pioneer 1847. Landscapist, SL Theatre Scenery, 1st Instructor in U. of Deseret,
- Wm. Warner Major (1804-1854) Pioneer 1847. Did portraits, Landscapes
- Alfred Lambourne (1866-1925) SL Theatre English. SL Temple. Poetry, Prose

what, when and by whom

medium, when and how did they tell

what, when and how did they tell

Early Western Artists: Cont'd

L Will Clawson () studied in Paris

L John Willard Clawson (1858-1939) ^{Movie star} Portraits. Studied in Europe.

L John T. Tullidge () Pioneer artist.

Edwin Deakin (English 1838-1928) Painted Calif. Spanish Missions, Mt. Canyon scenes,

G Wesley Browning (1868-1951) Watercolor, Landscapes

Olive Belnap Jensen (1888-

Florence Ware () SL Theatre curtain paintings, Portrait Kate B. Carter

Jack Vigos (1914-1983) Art instructor for Adults & Hi schools

Francis McKay Treseder (1853-1923) Prison paintings Pioneer of 1862.

John Henry Moser () Studied in France. Friend of Picasso. Taught in Cedar City Cache Co. School District. Painted Western Canyons.

Everett Thorpe ()

Minerva K. Teichert (1889-1976) Bk of Illustrations. Mural Manti Temple.

Gary F. Smith (1942-) Painted Church History: Jos Sm supervising structure of Nauvoo Temple

H L A Culmer (1854-1899)

L Thomas Moran () Am. West = deserts, mts, Grand Canyon

George Beard

A. B. Wright (1875-1952) SL Painter, Portraits, Landscapes, Studied France, painted WWII Died in France

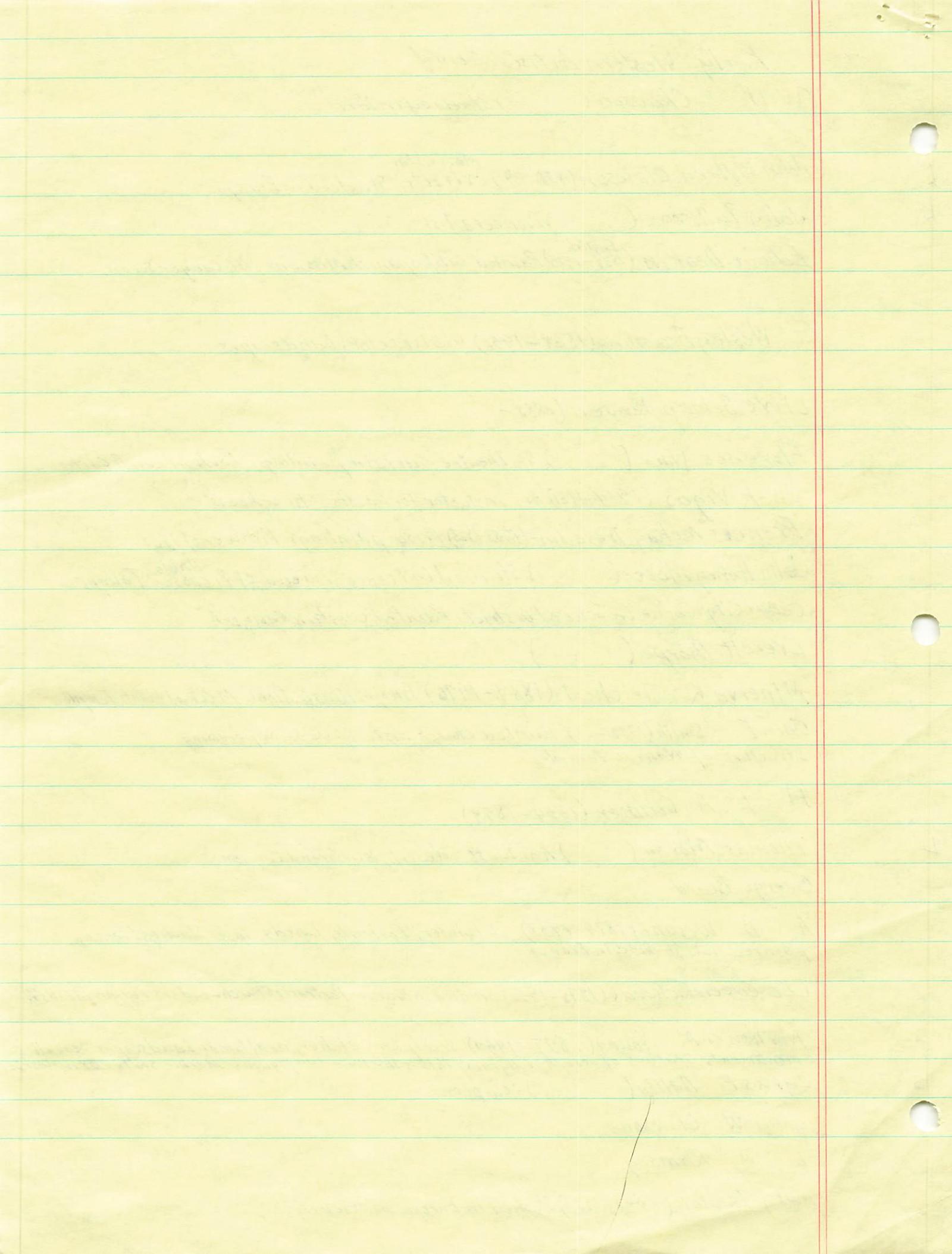
Lee Greene Richards (1878-1950) Studied in France. Portraits Church Leaders Murals Id Falls, ID

S Mahonri M. Young (1877-1957) Sculptor, etcher, draftsman Landscapes Seagull Monument, Statues of Joseph & Hyrum, This is the Place 144 figures Marble Statue BY in Wash DC Cyrus E. Dallin () Sculptor

John W. Clawson

L A Ramsey

Mary Teasdale (1863-1937) Studied in Europe Watercolors,



3- Early Western Artists:

LeConte Stewart (1891-1990) Meza Cardston Temple Murals, Landscapes, Taught @ Ogden H, UofU

B F Larson (1882-) studied in Paris, Chicago Western Landscapes BYU Teacher

Trevor Southey (1940-) BYU draftsman, drew premortal existence, resurrection

Dale T Fletcher (1929-) Logan UofCal Berkeley, BYU faculty, Treehouse, Realism to abstraction

David Lindsley (

Derek Hegstedt (

Del Parson

Don Olsen

C Von Allen () Ceramics

Susan Beck () paintings, drawings

Alison Berkley () Sculptures

Alex Bigney () Paintings

Connie Bonup () "

Alice Brown Wagner () mixed media

Anna Campbell Bliss () " " " + printmaking

S Brent Gehrung () sculpture

Neil Hadlock () "

Maggie Harrison () fiber

Paul Heath ()

C Lynn Jepson () Ceramics

S Ray Jones () Sculpture

Susannah Kirby () painting

Bob Kleinschmidt () printmaking

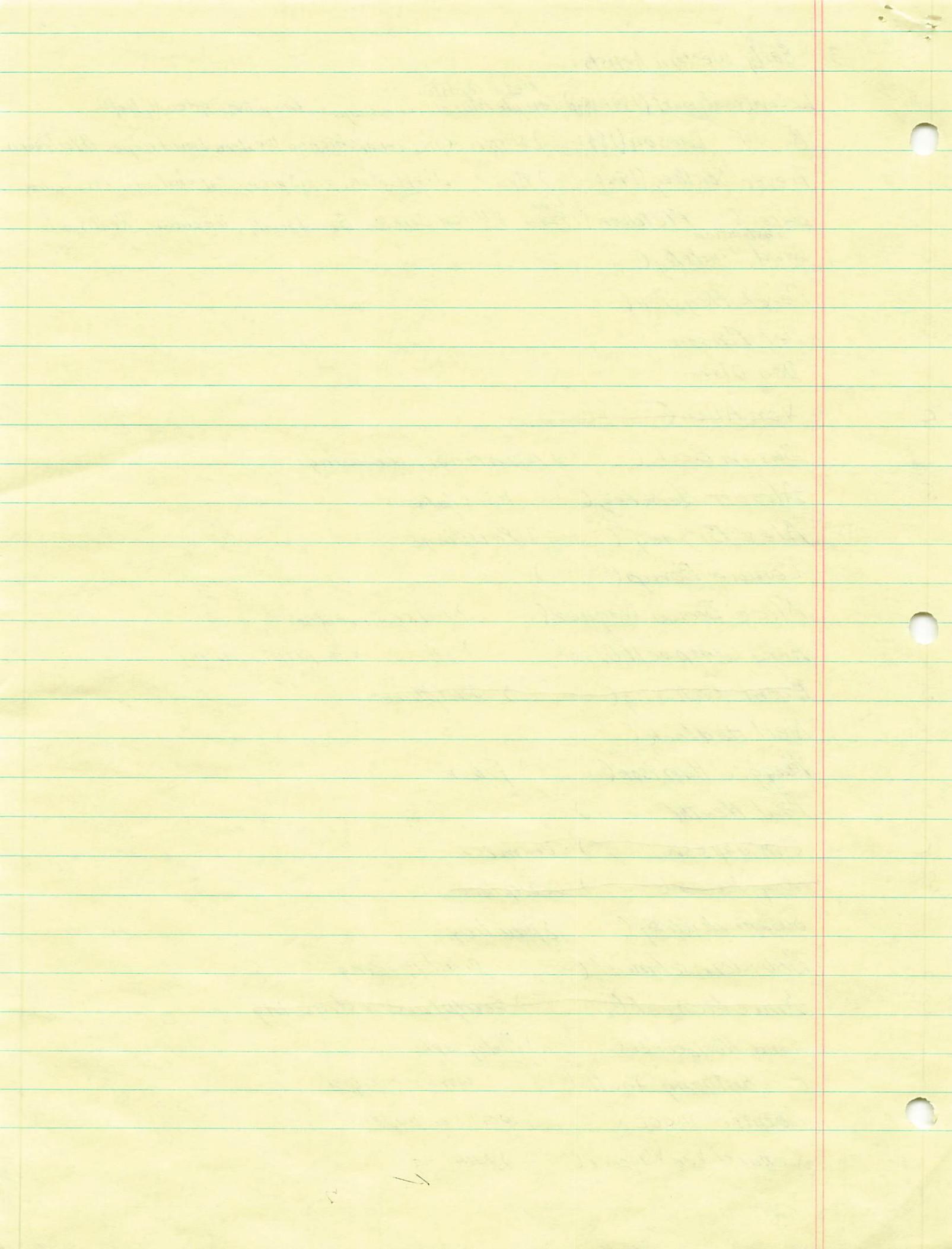
S Amie McKeet () Sculpture & drawing

Sara Northerner () Photography

F Anthony Smith () works on paper

Bonnie Sucec () works on paper

Richard Van Wagoner () painting



4- Early Western Artists:

S	Dee Jay Bawden	Sculptures
	Ken Baxter	Landscape
	Brent Birch	
	Bob Clarke	Wood carver
5	Richard Erdman	Sculpture in marble, bronze
	Robert Duncan	Painting
	Kent Goodliffe	"
	Bill Hill	Animal painting
	Calvin Fletcher Irene Thompson	USU Art Dept., Gathering Storm, Farm Home, Karen & Sazie
S	Ed Fraughton	Sculptures
	Ed Taggart	Paintings of Bear Lake, Dead Horse Point
	Wilson Hurley	Oil painting
	W H D Koerner	
	Conrad Schwiering	
	Harrison Groutage	
	Harry Jackson	
5	Avard Fairbanks	Sculpture
C	Dorothy Beanson	Ceramics
	Lee Dillon	
	Ben Kajitani	
	John Takehara	

~~John C. Jackson~~
~~Tom Lovell~~
~~Franklin S. French~~
~~John C. Jackson~~
~~Franklin S. French~~
~~John C. Jackson~~
~~Franklin S. French~~
~~John C. Jackson~~
~~Franklin S. French~~

reported notes of a
bank robbery noted with
nothing unusual
"was there"
police from
report made
nothing unusual